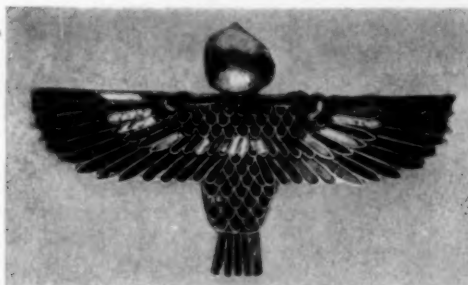


BULLETIN OF THE METROPOLITAN MUSEUM OF ART

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THE DRESS OF THE ANCIENT EGYPTIANS

II. IN THE EMPIRE¹

BY the time of the Empire, when many new influences were at work in Egypt, radical changes in costume appeared. Dress for both men and women became complicated and explanation of the new garments is not simple because of the conventional way in which they are represented on the monuments.

Priests generally, and kings sometimes, wore the kilt as in the Old Kingdom and were nude above the waist. A statuette of Thothmes III (fig. 1)² shows this kilt with pleated tab and a fancy belt ornamented in front with a buckle on which his name was inscribed. He wears the long royal beard and double crown with a uraeus on the front. Often, a king is represented wearing a tab or apron of bright colors hanging from the belt over the kilt, decorated at the sides with ribbons and on the bottom with uraei (fig. 5). This may be merely the end of the belt or a substitute for the pleated tab of gold—a

¹The first article on Egyptian Dress was published in the August BULLETIN.

²Tenth Egyptian Room, accession no. 13.182.6.

sign of royalty in the Old Kingdom. However, men usually wore a tunic which covered them above the waist. It was often fastened at the throat by a tie and had sleeves which were really only slits for the arms like our kimono sleeves, sometimes pleated horizontally and reaching to the elbow.³ In the reliefs the sleeve nearest the spectator is often drawn in a peculiar fashion as if it were fitted, and differed from the other one (fig. 3)⁴, but this is doubtless due to the way in which it is represented. Both sleeves were probably part of the main garment left loose from the arm to the waist.⁵ Two skirts were at first worn, as in the Middle Kingdom, but the outer one soon developed into a long, wide skirt which sometimes seems identifiable with the tunic, reaching to the ankles, either plain (fig. 4)⁶ or elaborately pleated (fig. 3). In figure 4 the second skirt worn is unusual, being fastened at the waist by ties and only partly pleated. This second skirt was usually a straight length of

³See statue of Ini and Renut, Eleventh Egyptian Room, accession no. 15.2.1.

⁴From relief from a temple of Ramses I at Abydos, Eleventh Egyptian Room, accession no. 11.155.3 D.

⁵Cf. Davies, *El Amarna*, Vol. I, p. 11.

⁶Relief from a Theban Tomb, XVIII Dynasty, Eleventh Egyptian Room, accession no. 13.183.1.

cloth wrapped about the hips in a manner reminiscent of the Old Kingdom kilt but with this difference, that while one end was tucked under the tight upper edge, the other was pulled up and over the edge and allowed to hang down in front. Worn by priests and workmen as the only skirt, it was sometimes scant and without pleats, and one end hanging in front was short



FIG. 1. KING'S COSTUME
EIGHTEENTH DYNASTY

and drawn to a point. Oftener, however, this skirt was long and voluminous, of sheer material finely pleated, with one end falling to the bottom of the gown¹ (fig. 2).² It was sometimes confined about the hips by a wide sash put on like the skirt itself with one or both ends hanging

¹See statue of Ini and Renut, Eleventh Egyptian Room, accession no. 15.2.1.

²Statuette of an official and his wife, XIX Dynasty, Tenth Egyptian Room, accession no. 07.228.94.

down in front which might be ornamented. Figure 3 shows this sash with one end fringed and the other pointed, ornamented at the top with a selvage. It is worn over the pleated skirt, below which hangs the tunic. Toward the close of the Eighteenth Dynasty it was the fashion to tuck up one skirt or the end in front so that it hung in puffs showing the tunic underneath, but this was a passing fashion that soon disappeared. However, it is well to notice that all the clothes of the Egyptians hug the figure closely at the back and if they appear voluminous or bag, it is always in front.

Women, in the Empire, wore two garments: the tight, close-fitting dress, usual in the Old and Middle Kingdoms, and over this a long, loose mantle of fine white linen often pleated (fig. 6)³, opening down the front with the edges sometimes fringed.⁴ This garment must have been simply a large rectangular piece of cloth thrown around the back, like a shawl, the upper corners drawn over the arms, fastened on the breast, and gathered in at the waist in front by a knot or sash, enough material being left loose to allow free use of the arms. It might be drawn over only one arm, leaving the other arm uncovered (fig. 2).⁵ Figure 6 shows a pleated under-dress instead of the sheath-like one that is usual, and on the farther side of the figure the outside garment is not represented as confined by a sash, as it must certainly have been in reality. This is an eccentricity of drawing which often occurs, but both sleeves were doubtless alike. Figure 7⁶, which is very simply drawn, shows the outer garment without pleats or sash worn over the sheath-like under-dress. The artist here has not shown how the outer garment is held in place, being apparently

³From relief from a temple of Ramses I at Abydos, Eleventh Egyptian Room, accession no. 11.155.3 C.

⁴Represented on coffin of Iti-neferti, Eleventh Egyptian Room, accession no. 86.1.5.

⁵Sometimes worn by men. See statuette of Amenhotep III, Tenth Egyptian Room, lent by Mr. Theodore M. Davis, no. L 1372.32.

⁶From relief from a Theban tomb, XVIII dynasty, Eleventh Egyptian Room, accession no. 13.183.1.

afraid of interrupting the graceful lines of the figure. The lady wears a bead collar with bracelets and armlets that are not worked out in detail, and a large disc ear-ring sticking through her hair. Earrings were worn for the first time in the Empire, but other ornaments were much the same as at earlier periods. Hair dressing shows wide variety, from thin braids that cling to the head to immense coiffures that reach almost to the waist (fig. 2), tied with ribbons or adorned with fringes on the ends. Even short wigs are sometimes worn, made of successive fringes or separate curls overlapping each other (fig. 6). In some pictures, both men and women are seen with curious cone-shaped objects on the tops of their heads. These were probably receptacles for ointment, worn on festal occasions.¹

Noblemen depended for richness and gaiety of attire upon accessories of dress rather than elaborate materials, for their costumes in the Empire were almost invariably white. They wore sashes—sometimes tied over one shoulder—that were richly patterned and fringed and fell to the bottom of the dress, armlets and bracelets, amulets and pectorals,² and elaborate bead collars so wide that they covered the shoulders. These collars, the commonest form of personal adornment, were made of metal and beads of stone and faience. In the Empire they were fashioned of flowers, berries, and beads, and presented to guests at banquets.³ Three such collars from the excavations of Theodore M. Davis in the Valley of the Kings are in the Eleventh Egyptian Room.⁴ Heavy gold collars in the Eighteenth Dynasty were given out by the king as rewards⁵ and various ornaments were awarded as decoration for military services⁶ and the like.

¹Cf. Davies, *El Amarna*, Vol. III, Pl. XX, and Stela of Userhat, Eleventh Egyptian Room, accession no. 05.4.2.

²See pectoral of gold with colored inlay in form of Ba bird on p. 211.

³See water-color reproduction of banquet scene in Twelfth Egyptian Room.

⁴Accession no. 09.184.214-216.

⁵Userhat wears one on his grave stela, Eleventh Egyptian Room, accession no. 05.4.2.

⁶See *M. M. A. Bulletin* (1915), p. 119.

The king, in addition to the particular ornaments mentioned before—the lion's tail and crowns—wore a helmet with a uraeus on the brow (fig. 5) and on other occasions a head-dress which may have been of linen, although a statue of Ramses II⁷ has it striped in green and yellow. The latter, falling either side of the face upon the shoulders, terminates at the back in a queue which is bound on the end with a



FIG. 2. COSTUMES OF THE NINETEENTH DYNASTY

ribbon, as wigs sometimes were. On this same statue may be seen the colored tab or tassel which hangs from the front of the king's belt.

Princes, in the Empire, wore a broad band hanging from a fillet at the side of the head, which evidently took the place of the side lock of youth—the usual designation of a child.⁸ The Queen is often represented with the vulture head-dress, the wings spreading over each side of

⁷Eleventh Egyptian Room, accession no. 90.6.1.

⁸See a block of relief from Tomb of Sekhem-hathor, Fourth Egyptian Room, accession no. 08.201.2 B.

her head.¹ Divinities are usually designated by their respective head dresses,²

¹From relief from a temple of Ramses I at Abydos, Eleventh Egyptian Room, accession no. 11.155.3 B.

²Cf. *Recueil de Travaux*, Tome VI, Pl. II.

as well as by the different emblems they carry, but their costumes are often fantastic and outside the regular development of Egyptian dress.

B. M. C.



FIG. 3



FIG. 4



FIG. 5



FIG. 6



FIG. 7

COSTUMES OF THE EMPIRE

REPRODUCTIONS OF CRETAN POTTERY

AMONG the many gifted craftsmen of Crete the potters occupy a prominent place. Their work is essentially original, not borrowed from other nations, and their imagination and decorative sense are of a very high order. To us their products appeal not only for their intrinsic beauty but for their novelty. The vases of Egypt, of classical

the effective way in which they have been utilized, and also at the kinship they show between our taste and that of the Cretans of three and four thousand years ago. It is not surprising that modern decorators are already realizing their opportunities and are borrowing Cretan shapes and motives.

Since it is impossible to obtain originals, or at least fine originals, of this Cretan pottery, the Museum has ordered a number of reproductions of important specimens of different periods made by M. Gilliéron of



FIG. 1. JAR FROM PACHYAMMOS, CRETE
ABOUT 1800-1600 B. C.

PUBLISHED BY COURTESY OF RICHARD B. SEAGER
AND DR. G. B. GORDON OF THE UNIVERSITY
MUSEUM OF PHILADELPHIA

Greece, of China, and of many other countries have been long familiar to us, and we have copied them and commercialized them for several generations; but these Cretan pots were safely buried out of sight for more than three thousand years, and we of the twentieth century are the first to see them again. Moreover, Cretan pottery makes a direct appeal. No historical or archaeological knowledge is necessary to understand it. The leaves, flowers, and sea-animals, the spirals, rosettes, and other beautiful patterns used as decorations tell their own story, and we can only marvel at



FIG. 2. FILLER FROM GOURNIA
ABOUT 1600-1500 B. C.

Athens. During the last three years a number of these reproductions have been acquired and placed on exhibition. A new set, which has just arrived, is now shown for the first time in the Room of Recent Accessions. Most remarkable are the three large jars (heights, 20 $\frac{1}{2}$, 20 $\frac{3}{4}$, 24 $\frac{1}{2}$ in.) from Richard B. Seager's excavations at Pachy- ammos, Crete. They were unearthed only two years ago and will shortly be published by the excavator in the Anthropological Publications of the University Museum of Philadelphia. Like the similar vessels from Mochlos, Pseira, and Spoungaras, these jars were used for burials, being part of a large cemetery in which over two

hundred such vases were brought to light. Originally, however, we may suppose that they were used for storing purposes. The ornamentation—painted in white on a brown background—shows the combination of freedom and distinction which is characteristic of the period known as the Third Middle Minoan (about 1800-1600 B. C.). Especially fine is the decoration on one of the vases of a school of dolphins swimming in the sea (fig. 1). In making each slightly overlap the one behind it the artist has



FIG. 3. THE WARRIOR VASE
FROM MYCENAE

conveyed in a charmingly lifelike manner the idea of dolphins following one another.

The four "fillers" which have been added to our collection are likewise characteristic examples of Cretan pottery. Their decorations are strongly naturalistic, and present many of the Cretan vegetable and marine motives, rendered in the delicate style of the Late Minoan I period (about 1600-1500 B. C.). Two of the vases were found at Gournia¹ (see fig. 2), one at Pseira,² and one at Aghia Triadha. The shape, which varies from the conical to the rounded, is a favorite one in Crete; but its purpose is not quite certain. An important feature is the hole at the bottom, with which all such vases are provided. Cretan archaeologists generally refer to them as

¹See Hawes, Gournia, pl. XVII, 27 and 32.

²See Seager, Pseira, p. 29, fig. 10.

strainers, or fillers, or drinking horns; and it has been suggested that they were used for a religious purpose, like that of sprinkling holy water in the Roman Catholic Church. They certainly must have played a part in some functions of the palace life of the period, for they figure frequently in the great procession scenes in the wall-paintings of Knossos and Thebes.

The last vase we have to describe is the famous "Warrior" vase found by Schliemann in Mycenae in 1876. It is of an entirely different character from the vases just discussed, and represents the latest stage of Minoan pottery as evolved on the Greek mainland. Instead of the usual sea and vegetable motives, human figures are used for the decoration. On one side are depicted six warriors setting out for battle, with a woman looking after them in an attitude of lamentation (fig. 3). On the other side are five warriors advancing with spears ready for the throw. We may interpret these as the attacking enemy against whom the other warriors have been called out. To us, of course, these representations seem very crude; and the warriors with their long noses and enormous eyes look like caricatures. But we must remember the circumstances. If the Cretans or Mycenaeans had chosen to represent the human figure on their vases at the period when their art was in its prime, we should probably have had scenes as beautiful as their wall-paintings; but the impulse to represent men and women on pottery came when their art was in its most decadent stage; so that artistically these figures are on a low level. What is important to remember, however, is the fact that this introduction of human subjects on pottery proved a turning-point in Greek ceramic history. Henceforth scenes with human figures remained in the repertoire of potters, first occupying a minor place, but gradually growing more important, until at the time of the next great artistic era of Greek art they became the exclusive theme.

G. M. A. R.

A DESCRIPTIVE LABEL FOR SPURS

A DESCRIPTIVE label lately put in place in the armor gallery aims to name and to explain the various forms of European spurs. As in the descriptive labels of helmets or pole-arms earlier referred to in the BULLETIN, we now trace the pedigree of the spurs, noting how their typical forms arose and supplanted one another during the centuries. Following the plan in our former labels a "remark" is included, which here gives the names of the parts of a well-developed spur so that one may know at once what is meant by "rowel," "heel-plate," "crest," etc., and may also have his attention called to structures which play an important rôle in the development of spurs as shown in the main diagram.

In passing briefly in review the thirty or more forms of spurs illustrated, we find that the earliest one—which occurs in the Hallstatt period, roundly between 700 and 400 B. C.—was little more than a conical spine, or prong, of bronze, borne by short sides which suggest the heel-plate of later spurs, and buttoned to the heel by means of straps. For centuries this type of spur changed but little; it is known under the general name of prick spur. In one line of development, however, its sides grew longer (200 B. C.) and were attached differently to the straps (early centuries A. D.). In another line of development the neck of the spur elongated: in some cases the prong or spine-like element became so long as to be distinctly dangerous to the horse, for the rider who was not supremely skilful might easily thrust it through the visceral wall of a fractious mount and thus cause a fatal wound. Hence, in order to guard against the danger of a deep spur-thrust, various devices came gradually into use. At first the neck of the spur was thickened and the point made more obtuse (500 A. D.), but this device was apparently unsatisfactory, for a sharper point caused the horse to respond more effectively, so we note that between the years 900 and 1000 the tip of the spur, while sharp and delicate, arises abruptly from a blunted or truncated base which

could not puncture the body-wall of the horse. This system was followed by ball-and-spike spurs (1100-1350) or by the pyramidal-point prick spurs (1200-1350). It was during this period, by the way, that the sides of the spur underwent a special evolution. They became "molded" around the heel, bending downward, then upward and forward in such a way that the wearer could alter slightly the position of his spur through the retractor and extensor muscles of the front part of his foot and thus gauge very delicately the direction and force of his stroke.

An important advancing structure of the spur appears in many countries of Europe during the fourteenth century. This was the wheel or rowel which replaced the spine, or point of the earlier spurs, or rather multiplied this point many times, for it served to goad the horse at each partial turn of the wheel. Just what were the stages or steps in the appearance of the rowel we cannot say, for we have today no documents. It seems to have arisen suddenly in the evolution of spurs in a way that suggests "mutations" in the evolution of plants and beasts. Certain it is that when the rowel appeared it was already fully developed: probably the idea of it "popped" into the mind of some spur-bearer when he noticed a contrivance already in use in the Middle Ages but for another purpose. Thus, pointed wheels of various forms were probably early employed by bookbinders for ornamenting their leather, or even by cooks when tracing patterns on their pastry. At all events, from that time onward the rowel has been, perhaps, the most characteristic structure of spurs. From an early rowel spur we have apparently three main lines of development. One gave rise to the box-heel spur, another led to the long-necked and cup-heeled spurs, and a third produced the vast number of types which flourished during the sixteenth, seventeenth, and eighteenth centuries.

In the box-heeled spur the heel-plate and crest of the spur grew to great size.

In the long-necked and cup-heeled spur the entire neck of the spur lengthened out so that a rider with feet thrust far forward

in the fashion of his day might still goad his horse, even under its heavy trappings or barding. The cup-heeled spur, the terminal of this line, developed its sides somewhat in the fashion in which the box-heeled spur developed only the heel-plate and crest.

In the main line of spurs there was little differentiation of the heel-plate and sides of the spur, although we know that in the eighteenth century (and even in the seventeenth century) a hinge was here sometimes developed to fit the spur more accurately to the foot. We might mention, also, a curiously degenerate box spur, which occurred from the late seventeenth century, in which the sides entirely disappear, the heel-plate developing merely as a flange to be attached to the rim of a low shoe. It was, however, in the region of the neck and rowel that great changes took place in this third line of spurs. In the rowel such forms as star, rose, and foliate make their appearance: some of them attained enormous size by about the year 1600, while others grew smaller and smaller until in the spur of the modern trooper the points of the rowel are minute in size. Great changes also took place in the ridge of the spur. The maximum evolution in this structure appeared in the great rowel spurs of about the year 1600. Another change in the region of the ridge develops during the late sixteenth and seventeenth centuries, when ornaments occur between the neck and the heel-plate and eventually cause the neck of the spur to bend abruptly downward. About this time, too, many abnormal or monstrous forms made their appearance. In some, for example, the neck of the spur underwent lateral or vertical "fission" giving rise to two, three, five, or even a greater number of rowels.

We might mention, finally, extreme development in Spanish and Mexican spurs, some of which attain enormous size. In earlier types it was the rowel and neck which produced many varieties. In later ones it was the side and heel-plate which developed oddly. In some of the latter the sides of the spur became roped, scalloped, and massive—in cases so heavy that the pair weighs about five pounds.

We should not forget, by the way, the importance of the spur as a symbol of the high honor of knighthood, for on this account, if on no other, it received on all sides and during many centuries a degree of attention which clearly fostered its artistic evolution.

B. D.

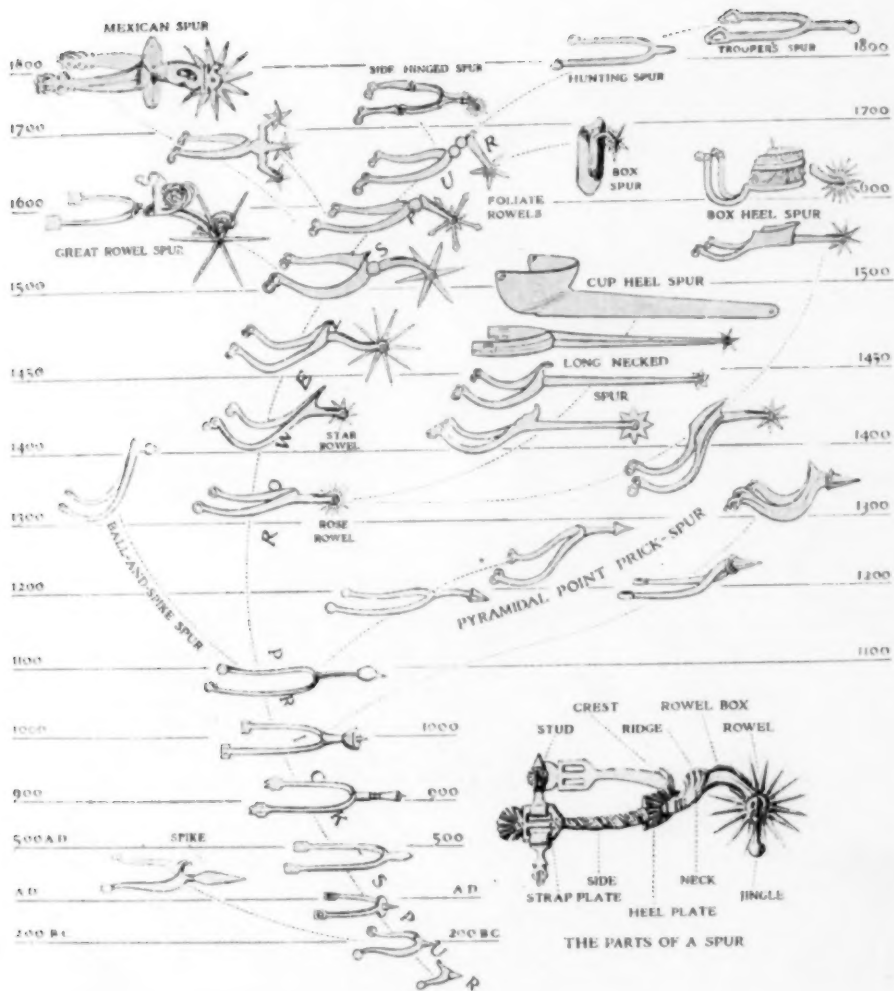
THE SCULPTURE OF PAUL MANSHIP

THE discerning frequenter of exhibitions of modern sculpture, especially in New York, for some four years past has noted and admired the occasional contributions of Paul Manship.¹ Too often in these exhibitions the trained eye saw for the most part only academic perfection and resulting lifelessness, lack of creative power, of originality, or of style. Occasionally promise of future achievement was indicated in some bronze or marble, but with very few exceptions this was all. In Mr. Manship's work, however, one was always face to face with actual accomplishment.

To the larger public interested in artistic achievement the first exhibition of Mr. Manship's sculpture, held in New York late last winter, created a veritable sensation. The extreme modernists and the academicians united in paying a tribute to his genius: his success was complete.

This success was repeated last summer at Bar Harbor, Maine, where a representative group of twenty-six bronzes by this gifted artist was shown. The exhibition was held in the Print Room of the Jesup Memorial Library from August 14 to September 2, and was visited by 2,860 people, which is believed to be a record attendance for a town of this size. It was installed by Edward Robinson, Director of the Metropolitan Museum of Art. Particularly effective was the placing of the Sun-dial,

¹There are in the Museum at present three examples of the work of Paul Manship: the Centaur and Nymph, purchased in 1914; Pauline Frances—Three Weeks Old, the gift of Mrs. Edward F. Dwight; and the Flight of Night, recently lent to the Museum by A. E. Gallatin, and now shown with other American bronzes in Room 9 on the second floor.—The Editor.



the larger Briseïs, and the Dancer and Gazelles: these were put on gray stands before a background of small pine trees.

Mr. Manship is an American. He was born in St. Paul, Minnesota, thirty years ago and here it was that he began his studies, afterward pursuing them in New York and Philadelphia. In 1909 he won the scholarship offered by the American Academy at Rome, and went to Europe, where he remained three years.

Arrived in Italy, Mr. Manship at first studied the work of Michelangelo and Donatello, but his true inspiration he found later in Hellenic art—the purest of all fountain heads. The art of India has at times also profoundly influenced him.

Manship is a striking example of Sir Joshua Reynolds's assertion, contained in one of his Discourses, that "the more extensive your acquaintance is with the works of those who have excelled, the more extensive will be your power of invention." His mind has acted as a crucible, into which various influences have been poured. Mr. Manship has found his inspiration now in the works of the great Greek sculptors, now in the creative period of Indian art, now in the glorious art of the Italian Renaissance; but always these arts have inspired him to create, not to produce lifeless interpretations, as was the case with such artists as Canova and David (I do not refer to his portraits), with their pseudo-classicism. His work is invariably full of vigor and fire.

The artist's portrait of his daughter, Pauline Frances—Three Weeks Old (1916), reflects his enthusiasm for the art of the Italian Renaissance. The infant is as closely

studied, as masterfully modeled, and as full of life as those of Donatello and the Della Robbias, although not possessing, owing to its extreme youth, their cherubic beauty. The influence of this period is also seen in Manship's medals—a branch of art in which he excels. His superbly designed medals entitled Jeanne d'Arc, St. Paul Institute, The Civic Forum, and Amoris Triumphus rank with the most notable achievements of modern times in this direction. They serve well to illustrate the artist's great sense of decoration, his style, his taste.

His debt to Greece and to Rome may be traced in such pieces as the Centaur and Dryad (1913), the Briseïs (1916), the large Infant Hercules fountain (1915), made for the courtyard of the American Academy at Rome, the Lyric Muse (1912), and the Little Brother (1916). One should note the beautiful patina on these works, a quality common, indeed, to them all.

The lessons the artist has learned from Indian art, particularly from Hindu and Buddhist sculpture, one perceives in such examples as the very

graceful Dancer and Gazelles (1916), Sundial—Time and Hours (1916), and Flight of Night (1916). In these one sees the significance that the Indian artist attaches to gesture, as well as the symbolism of hands. His gazelles and his antelopes possess a smoothness and vitality one very rarely finds outside of Indian art.

A casual examination of Mr. Manship's bronzes will suffice to disclose his great reverence for the classical traditions and his love of the antique. That he has occasionally struck a purely modern note, however, is proved by such examples of his work as the



THE FLIGHT OF NIGHT
BY PAUL MANSHIP

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Portrait Statuette (of a young woman), and the Yawning. The latter, which shows a girl seen in the nude at full length, stretching herself and yawning, is as modern in feeling and technique as if made by Rodin or Paul Troubetzkoy. The flesh fairly vibrates. This statuette, it is interesting to note, was made in Rome in 1912, from the same model as that used for the artist's Lyric Muse.

duced but tedious and uninspired work. Rodin's custom of often leaving a large part of his marble in its natural state has done much to assist in the growth of the present-day cult which delights in passing off the mere study or sketch, and the unfinished, as a complete work of art, as it does also in the short cut.

It was this regard for tradition, coupled



CENTAUR AND NYMPH
BY PAUL MANSHIP

Early in his career Manship was attracted by Rodin, but this influence, fortunately, was of short duration. Rodin is a rock which has shipwrecked many young sculptors. He stands with Whistler (Manet and Degas are also of the company) as one of the great geniuses of the present epoch, but both are too individualistic to be successfully emulated. Their followers have pro-

duced with a modern outlook, that produced the art of the Italian Renaissance. Too much stress is today put upon the virtue of mere originality; generally speaking, every great artist has based his art, and every great period of art has been based, upon what has gone before. When artists break away from, and entirely ignore, every tradition, or go back to the art of the savage,

they produce such strange objects as have lately been paraded before us in the guise of painting and sculpture.

Mr. Manship's work is characterized by a perfection of craftsmanship. He lingers over his work with a loving hand, as did the designers of the coinage of ancient Greece, the makers of Limoges enamel and engraved crystal, as did Cellini when working with gold and enamel, as did the medalists of the Italian Renaissance. With a wealth of detail and a finish as exquisite as attained by the French eighteenth-century maker of snuff-boxes, Mr. Manship's creations at the same time possess great simplicity and a perfect *ensemble*. A. E. GALLATIN.

FOR THE BOYS AND GIRLS

THIS month I have written for you a little story about a lovely piece of Greek sculpture, a marble relief of a young horseman, that is shown in the large central hall of the Museum. Originally there were two men on horseback riding one behind the other, but the stone has been broken and only one horseman remains. After you have read the story, I hope you will want to look at this Greek horseman sitting so erect on his fine horse, and also to do a little hunting for some other things of which I will now tell you.

Go through the gallery past the stairway out into a large hall where there are models of buildings. Here you will find a model of a famous Greek temple, the Parthenon, which stood on a high hill in Athens. If you will look sharp, you will see a frieze around the top of the building inside of the columns. This represents the procession of the Panathenaea. In the model you can observe the place of the frieze, but each figure is small. Next walk straight through the next gallery to the north, which is filled with statues, and then turn to your left. On the walls of this room you will find casts of a part of this same frieze, of the same size as in the Parthenon itself. If you want to look at something else connected with the Panathenaic festival, return through the large hall and keep on toward the south

nearly to a doorway opening into the park and then go into a room to the left that is filled with Greek vases, big and little. Hunt until you find a case with some large vases and one very tiny one that are labeled Panathenaic vases. You notice that a horse race or a foot race or some athletic contest is shown on one side, for these were the prizes given to the winners of the races at the Panathenaic festival.

When you have finished this little Museum trip, you may like to sit down at home and write me about it. Address Miss Winifred E. Howe, Metropolitan Museum of Art, New York City.

AN ATHENIAN HORSEMAN

IN the far-away days, nearly three hundred years before Christ, a group of Greek youths sat on the yellow sands of a beautiful island in the deep blue Aegean Sea, with the foaming waves breaking just beyond. With wide-eyed interest they were listening to the stories of an old man, evidently their hero. Lysias—for this was his name—with his muscular frame, snow-white hair and beard, and deep-set, earnest eyes, was indeed a figure to stir boyish admiration, and such wonderful tales as he told!

This morning—August 28 of the year 270 before Christ—he was telling again a story the boys had often heard before, but for which they frequently clamored, the story of a small marble relief that any one might see in the market place of the town. It represented two horsemen, Lysias himself and his friend Euandros, and had been set up by them many years earlier, in gratitude to their gods—to Castor and Pollux perhaps, the twin gods famed for horsemanship—for giving them victory in the horse races of a great Athenian festival.

"Fifty years ago today," began Lysias, "was the eighth day of the great Athenian festival, held in honor of our patron goddess, the virgin Athena. The day was her birthday. I was a young man then and entered with the keenest joy into the happenings of each of the days of the feast. With my good friend Euandros I listened to musical contests—singing and playing on

the lyre and the flute; I heard a recitation of Homer's swelling words that made the Trojan heroes live for me; I witnessed trials of physical prowess and athletic games—running and leaping and boxing and throwing the discus—I watched the giving of prizes, crowns of olive leaves from Athena's sacred tree or vases decorated with pictures of the contests themselves and filled with oil from the groves of olives.

also they were in the victorious four that easily outdistanced all the others. A proud day it was indeed for us and for our gallant steeds.

"The next day, too, was one of triumph; for when we young men, according to height and personal appearance, were chosen to ride in the great procession, Euandros was selected first and I came second. Then it was we vowed to set up a marble slab on



YOUNG HORSEMAN, GREEK
FOURTH CENTURY B. C.

"In all these I was but a spectator, but each event brought nearer the hour when Euandros and I should enter into different trials in horsemanship with our good steeds, so well trained and carefully groomed, now champing for the race, as eager as we. For this hour we had planned and worked for many months, and well were we rewarded. In each heat the cry was 'Euandros! Ho, Euandros!' or 'Lysias! Ho, Lysias!' until the echoes rang. 'Twas nip and tuck which horse would win, but always it was one or the other; no third horse had a chance. In the chariot race

which throughout the years we should be riding happily and proudly with erect carriage and easy seat upon our mettlesome steeds.

"On the morrow, the Sun God, Helios, favored our petitions and gave us a day of brilliant sunshine. Early in the morning all Athens was astir; from every house men and women, youths and maidens, all in their best attire, came thronging, while horsemen dashed clattering through the streets. Outside the Ceramicus, the potters' ward, the marshals chosen at the last Panathenaea—for so we call our greatest

festival—directed all the people into the right order of procession, and slowly and majestically the line wound through the market place and up the hill of the Acropolis to the shrine of the goddess Athena. For all this stately procession was in her honor; its purpose was to place upon her statue of wood the richly embroidered saffron-colored peplos or mantle wrought by the loving hands of maidens of noble birth. These had been selected for the task the year before, and had lived on the Acropolis under the charge of a priestess of Athena during all this time, working scenes from the battle of the Gods and the Giants upon the peplos.

"I can see the procession now, headed by a group of Athenian maidens of noble birth, carrying for the sacrifice vessels of gold and silver that gleam in the brilliant Attic sunlight. Here come youths leading cows, often restless and hard to control, or sheep, gentler and easy to guide, both intended for the sacrifice. Following them are other women carrying on their heads with rare grace stools or trays filled with sacrificial cakes. Next I can discern the musicians playing upon the flute or the lyre songs in honor of Athena, and after them the old men in their long white robes, carrying olive branches and walking with slow, measured step. In great contrast appear the chariots, each drawn by four restive horses and carrying two men, the charioteer

and the warrior armed for battle. Some of the men bear scars of actual conflict; others are yet untried before a foe. Around me are the other horsemen, all in bright armor with plumes nodding and wearing mantles of rich colors. None are happier than we; the rhythmic beats of our horses' hoofs make music in our ears, and the beautiful arch of their necks as we rein in their impetuous haste delights our eyes.

"The procession arriving at the temple, forth from the shrine come the priestesses, receive the mantle, carefully folded, and clothe the wooden statue of the goddess in it, a more gorgeous robe than ever before, while a mighty column of smoke arises from the sacrifice of a hundred oxen, and is wafted as a satisfying savor to the goddess Athena. With the coming of darkness, the priestesses begin to chant their hymns in honor of the goddess:

"Chant thanksgiving for Athena's birth,

Chant her praises in the field of war,
Chant her bounty to life-giving earth,
Renowned, victorious, worshipped
near and far."

The voice of the old man died away in this chant and he was lost in thought. His listeners, though only boys, respected his dreaming mood and walked away toward the market place, there to view again the marble slab with its fiery steeds and noble riders.

W. E. H.

ACCESSIONS AND NOTES

LECTURES, MCMXVI-MCMXVII—
The following courses of lectures for the coming season are announced. More detailed information about the first of these courses—subject, method of treatment, etc.—will be found in the following pages, and about the later lectures in forthcoming BULLETINS.

MEMBERS' LECTURES

Four lectures on Arms and Armor, by Bashford Dean, Curator of Arms and Armor. Lecture Hall. Mondays and Thursdays, November 6, 9, 13, and 16, at 4:15 p. m. No tickets required.

Three lectures on Some Phases of Nineteenth-Century Art, by Kenyon Cox. Lecture Hall. Tuesdays, January 2, 9, and 16, at 4:15 p. m. No tickets required. Five illustrated lectures on Italian Sculpture, by Miss Edith R. Abbot, Museum Instructor. Class Room. On Thursdays, beginning January 11, at 11 a. m. Members' tickets required.

For Children of Members. Three illustrated lectures, by Mrs. Laura W. L. Scales, Miss Louise Connolly, and Mrs. George W. Stevens. Lecture Hall. Saturday mornings—January 13, 27, February 10, at 11 o'clock. Tickets required.

OTHER LECTURES

For the Public. Five illustrated lectures on Venetian Painting, by Miss Edith R. Abbot, Museum Instructor. Class Room. Fridays, beginning October 20, at 4 p. m. No tickets required.

For Students in Art Schools of New York City. Three lectures, by J. Alden Weir, Kenyon Cox, and Gifford Beal. Lecture Hall. Alternate Saturdays, beginning January 20, at 8 p. m. Tickets required.

For Teachers in the Public Schools of the

City. A course of gallery talks, by the Museum Instructors, meeting every two weeks, beginning Tuesday, October 10, at 3:45 p. m.

For Students of History in the City High Schools. Four lectures, by Miss G. M. A. Richter, Professors van den Ven, James Harvey Robinson, and Christian Gauss. Lecture Hall. October 11 and 25, November 7 and 22, at 3:30 p. m. No tickets required.

For Designers and Students of Design. Two lectures on the Textile Arts as represented in the permanent collection of the Museum, by Miss Frances Morris and DurrFriedley. Class Room. Saturdays, November 4 and 11, at 8:15 p. m. Admission by ticket.

For Salespeople, Buyers, and Designers. Four seminars to be held on Saturdays in February, at 8 p. m. Class Room. No tickets required.

For the Blind. Three lectures, illustrated with objects from the collections which may be handled. Two, for adults, by Bashford Dean and Miss Marie L. Shedlock. Lecture Hall. Saturdays, December 2 and 16, at 8 p. m. One, for children, by Miss Winifred E. Howe. Lecture Hall. Saturday, November 11, at 11 a. m. No tickets required.

For the Deaf. Four illustrated lectures, three for adults and one for children, by Miss Jane B. Walker. Class Room. Thursdays, October 19, December 7, February 1, and April 19, at 3 p. m. No tickets required.

THE "MARMION" DRAWING-ROOM.—In the early part of the summer, the Museum purchased for its collection of eighteenth-century American woodwork the interior paneling from the drawing-room at "Mar-

mion," one of the historic houses of the Rappahannock Valley, situated some eighteen miles from Fredericksburg, in King George County, Virginia. The estate was early reclaimed from the wilderness, and after several generations of varied ownership, was bought in the second half of the eighteenth century by George Lewis, a nephew of George Washington, and son of Colonel Fielding Lewis and his wife, Elizabeth or Betty Washington. The house is still in the hands of this family, and a collateral descendant of the First President is the present occupant.

The room is unusual in that it represents the use in an American domestic interior of a complete classic order applied to all four walls, with dignified and successful effect. There is controversy as to the exact date when the rich finish of the drawing-room was built, and at present all that can be definitely said is that it is mid-eighteenth-century work of a fine type. It is hoped that the room can eventually be reërected for the installation of American furniture of the same period; but till that is possible, the woodwork will not be placed on exhibition, although it will be described in detail and adequately illustrated in a later number of the BULLETIN. D. F.

A REMARKABLE VAN DER WEYDEN.—A portrait of Leonello d'Este by Roger van der Weyden has been lent to the Museum by Sir Edgar Speyer and has been placed on exhibition in Gallery 34. Roger van der Weyden was in Rome in 1450 and it is likely that this remarkable picture was painted at Ferrara on his way thither. The work is extensively discussed in an article by Roger Fry in the *Burlington Magazine*¹ to which the interested are referred. The book may be seen in the Museum Library.

CLOSING OF THE EXHIBIT OF CHINESE POTTERY.—The Exhibition of Early Chinese Pottery and Sculpture, which has been open to the public since March 7, will be closed after October 15. While this exhibit by its very character has been especially helpful and pleasurable to the

collector and connoisseur, the beauty of color and form in the pottery has made a universal appeal.

CHANGES IN THE PAINTINGS GALLERIES.

—Among the recent purchases installed in the galleries are the *Imaginary Landscape* by Joachim D. Patinir, placed in Gallery 34 with other early Flemish paintings; *Pushing for Rail*, by Thomas Eakins, and the *Portrait of Madame X*, by John S. Sargent, hung in Galleries 13 and 15 respectively. The redecoration and rearrangement of these two American galleries of the Hearn Collection, noted in an earlier BULLETIN, give an opportunity to see familiar pictures in new surroundings.

GALLERY TALKS FOR TEACHERS.—October 10 was the date set for the first of the series of gallery talks for teachers in the public schools of New York City, to be given fortnightly throughout the year on Tuesday afternoons at 3:45 o'clock, by the Museum Instructors, Miss Abbot and Mrs. Vaughan. As was stated in the September BULLETIN, this course is to be conducted as informally as possible and no set list of subjects to be taken up can be announced, inasmuch as such a program would defeat the very purpose of the class, to meet the needs of the actual group attending. The first hour was spent in the Egyptian galleries, and the subject for the next meeting was announced at that time.

LECTURES FOR HISTORY STUDENTS.—

The course of lectures for the students of history in the City High Schools will be given during the autumn term this year. The lecturers are already well known to the schools, with the exception perhaps of Professor van den Ven, who speaks at the Museum for the first time. Professor Paul van den Ven was formerly Professor of Byzantine Philology at the University of Louvain, Belgium, and is now a lecturer at Princeton University. He will speak on *The Roman Empire in the East; its Place as between the Ancient and the Modern World*.

All the lectures will be of undoubted interest and of great value to the student.

¹Vol. XVIII (1910-11), p. 200.

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They will be given at 3:30 P. M. in the Lecture Hall, and no tickets will be required. The dates are as follows:

- October 11 Greece, by Miss G. M. A. Richter, Assistant Curator of the Classical Department at the Museum.
- October 25 The Roman Empire in the East, by Professor Paul van den Ven, lecturer at Princeton University.
- November 7 Mediaeval Europe, by Professor James Harvey Robinson, of Columbia University.
- November 22 The Eighteenth Century in France, by Professor Christian Gauss, of Princeton University.

LECTURES FOR THE DEAF.—Miss Jane B. Walker, of the League for the Hard of Hearing, who gave an eminently successful series of talks last winter for the deaf who can read the lips, will begin her second course of lectures for adults in the Class Room on the afternoon of October 19, at 3 o'clock, taking as her subject Sir Joshua Reynolds. No tickets of admission will be required.

The talk will include a brief discussion of English art prior to Reynolds's time; a sketch of his life with some mention of his friends and associates; a treatment of his success as a social leader, the first President of the Royal Academy, and the most popular portrait-painter of his day; a statement of his characteristics as an artist; and a consideration of his place both in the English school of painting and in the world school of portraiture.

LECTURES ON VENETIAN PAINTING.—The course of lectures on Florentine art begun in the spring of 1915 was concluded by the fall course in that year. The general subject of Italian art will be continued this year in five lectures on Venetian painting. This course, which will be given on Fridays at 4 P. M. in the Class Room, is open to the public without tickets.

Florentine art, beginning as far back as Dante's day, is marked off into epochs by its great men; Venetian painting is concentrated into scarcely more than a hundred years, which saw the change from Byzantine formula to modern painting—the source of inspiration for Rubens and Van Dyck and through them for the painters of today.

The gaiety and splendor of life dominates the school from first to last—from the pages of Jacopo Bellini's sketch books, through the pageantry of Carpaccio's stories of the saints, to the Fêtes Champêtres and the banqueting scenes of the sixteenth century.

The dates of the lectures are as follows:

- October 20 The Venetian School of the XV Century.
- October 27 Giovanni Bellini.
- November 3 The Giorgionesque Spirit.
- November 10 Titian.
- November 17 Tintoretto and Veronese.

LECTURES ON THE TEXTILE COLLECTION.—On Saturday evenings, November 4 and 11, at 8:15 o'clock, there will be given in the Class Room two lectures on the Textile Arts as represented in the permanent collection of the Museum. Tickets of admission will be required. These lectures, which follow a course dealing with primitive textile arts in ancient and modern times offered by the American Museum of Natural History, are intended to awaken interest among commercial workers in the nature and possibilities of the collections of the Museum as applied to modern design and manufactures. On November 4, Miss Frances Morris, Assistant Curator of the Department of Decorative Arts, will speak on Earlier Weaves—the Formal Pattern, and on November 11, Durr Friedley, Acting Curator of the Department of Decorative Arts, will discuss Later Weaves—the Broken Pattern.

LECTURES ON ARMS AND ARMOR.—The average American knows little of ancient arms and armor, but since the installation of this department of the Museum he has shown that he is distinctly interested in them, as we can judge from the questions he

asks in many directions. His keenest interest appears to be in the practical matters which concern arms and armor rather than on the side of their artistic importance, which, of course, concerns the Museum more nearly. Nevertheless, questions about the way in which armor was made and worn, how various types of swords were used, and how primitive and puzzling guns were fired, have a legitimate interest. For this reason the Museum will offer its members and the public during the month of November four lectures aiming to cover the field in an understandable way. The lectures will be given on Monday and Thursday afternoons, November 6, 9, 13, and 16, at 4:15, by Dr. Bashford Dean, the Curator of this department, and will be illustrated by means of the objects themselves, and by the aid of contemporary pictures which are found to shed light upon the theme.

The first lecture will describe how armor was worn, and will demonstrate to the audience how authentic armor fitted the living models, how its weight was carried, how various kinds of headpieces were fastened in place, how the knight was dressed for wearing armor, how chain-mail was worn, how special pieces of armor were put in place for tilting, how a man in complete armor mounted and dismounted his horse, how he was able to rise from the ground when thrown, and how difficult his armor was to wear.

The second lecture will explain the way in which armor was made. Anvils, stakes, hammers, and other implements of the armorer's art will be in evidence, and various stages will be exhibited in the actual fashioning of a piece of armor. Difficulties in making armor will be described, and details in which the average modern craftsman fails in his task of copying an ancient object. The processes by which armor was enriched by embossing, damaskeening, gilding by fire, bluing, and russeting will also be explained, to enable the audience better to understand the position of the armorer among other artists.

The third lecture will consider how the sword was developed. The audience will be shown the numerous forms of swords which arose during the centuries when the

sword was in constant use. Some of the old-time methods of fencing will be illustrated, to show why intricate changes appeared in the guard of the sword and in its blade.

The fourth lecture will tell of the crossbow and of early firearms. Various methods by which the crossbow was strung, set, and discharged will be demonstrated. The evolution of firearms will then be taken up and the mechanism of the earliest guns and pistols, matchlock, wheellock, snap-haunce, and flintlock, will be explained.

A LECTURE FOR BLIND CHILDREN.—Life in Colonial Days is the theme of a talk for blind children to be given in the Lecture Hall on the morning of November 11 at 11 o'clock by Miss Winifred E. Howe. No tickets of admission will be required and every one will be welcome. Objects from many parts of the Museum—furniture, household utensils, textiles, silver, etc.—will be brought to the Lecture Hall for the enjoyment of the children through their sense of touch, the object of the hour being to make the life of the people in those early days as vivid as possible, to re-create the setting for the deeds of the Revolution.

THE MUSEUM AND THE TEACHERS' INSTITUTE.—The beginning of the autumn season was marked by unusual activity in the educational work of the Museum. The program of the Teachers' Institute called for the participation of the Museum: large assemblies of teachers were addressed in the school centers of different boroughs and within the Museum; conferences of a more detailed character were held with groups varying in number from a single teacher to thirty or forty. The number addressed was nearly three thousand, many of whom had not known any of the details of the work, nor indeed the scope of the assistance offered by the Museum. The addresses given described the coöperation between the schools and the Museum as it exists, and offered several suggestions for its expansion, based on experiments made during the past year. The discussions brought out the undoubted benefit to both factors in the

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understanding established through personal contact, which has in many instances resulted in a definite plan for regular appointments in the Museum with classes from the

high and elementary schools. The value of the work with the schools will undoubtedly be enhanced in consequence of these conferences.

LIST OF ACCESSIONS

SEPTEMBER, 1916

CLASS	OBJECT	SOURCE
CERAMICS..... (Floor II, Room 5)	Figure of boy carrying lotus flower, Chinese, T'ang period (618-906 A. D.)	Purchase.
COSTUMES.....	† Priest's robe, gold brocade, Thibetan, nineteenth century.....	Purchase.
METALWORK.....	* Silver charm box, Thibetan, eighteenth century.....	Purchase.
SCULPTURE.....	* Nine statuettes of Buddhas and Bodhisattvas, Thibetan, seventeenth and eighteenth century..	Purchase.
WOODWORK AND FURNITURE..	* Paneling of room from Marmion House, American, last quarter of eighteenth century.....	Purchase.
	* Mirror from Marmion room, American, last quarter of eighteenth century.....	Purchase.
	* Table, by Duncan Phyfe, American, early nineteenth century...	Purchase.

LIST OF LOANS

SEPTEMBER, 1916

CLASS	OBJECT	SOURCE
ARMS AND ARMOR..... (Wing H, Room 9)	Pair of stirrups, Conquistador type, Mexican, about 1700.....	Lent by Dr. Bashford Dean.
	* Halberd and spontoon halberd, American, eighteenth century...	Lent by George A. Plimpton.
	* Halberd, American, about 1760..	Lent by Dr. Bashford Dean.
	* Halberd, American, eighteenth century.....	Lent by Miss Millicent Blair.
PAINTINGS..... (Floor II, Room 34)	Portrait, Leonello d'Este, by Roger van der Weyden, Flemish (Brabant), 1400?-1464.....	Lent by Sir Edgar Speyer.
SCULPTURE..... (Floor II, Room 9)	Statuette, The Flight of Night, by Paul Manship, American, Contemporary.....	Lent by Albert Eugene Gallatin.
TEXTILES..... (Wing F, Room 5)	Tapestry, Armored Knight on Horseback, French (Burgundian), later part of fifteenth century ...	Lent by Sir Edgar Speyer.
WOODWORK AND FURNITURE.. (Floor II, Room 6)	Set of thirteen pieces of tapestry covered furniture, French, period of Louis XV (1715-1774).....	Lent by Mrs. Leigh Hunt.

*Not yet placed on Exhibition. †Recent Accessions Room (Floor I, Room 6).

**THE BULLETIN OF THE
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FIFTH AVENUE AND 82D STREET**

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All communications should be addressed to the Editor, Henry W. Kent, Secretary, at the Museum.

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MEMBERSHIP

BENEFACTORS, who contribute or devise	\$50,000
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SUSTAINING MEMBERS, who pay an annual contribution of	25
ANNUAL MEMBERS, who pay an annual contribution of	10

PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published by the Museum for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.) and on Saturday until 10 P.M.

PAY DAYS.—On Monday and Friday an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, indorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Secretary.

THE COLLECTIONS OF THE MUSEUM

The circular of information, entitled What the Museum is Doing, gives an Index to the collections which will be found useful by those desiring to see a special class of objects. It can be secured at the entrances.

EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of the members of the staff detailed for this purpose on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with minimum charge of one dollar an hour.

THE LIBRARY

The Library, containing upward of 29,000 volumes, and 39,000 photographs, is open daily except Sundays.

PUBLICATIONS

CATALOGUES, books, and pamphlets published by the Museum, numbering fifty-four, are for sale at the entrances to the Museum, and at the head of the main staircase. See special leaflet.

PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Secretary. Photographs by other photographers are also on sale. See special leaflet.

COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday (10 A.M.—6 P.M.), Sunday, and legal holidays. For further information, see special leaflet.

EDUCATIONAL WORK

For special privileges extended to teachers, pupils, and art students; and for use of class rooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 10 A.M. to 5 P.M.